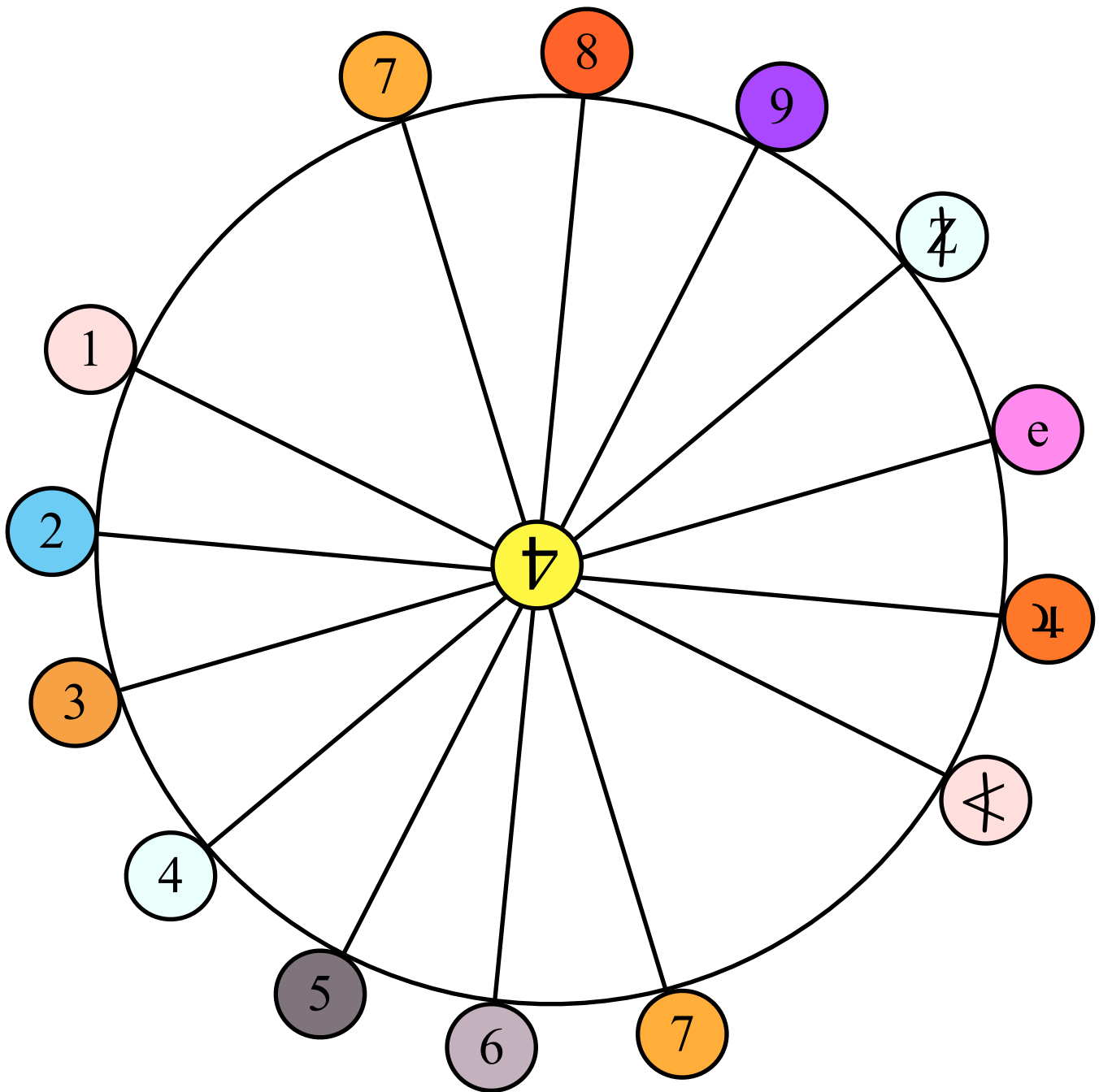


***Der Adler und die Blume***  
*for the Pierrot Lunaire Ensemble Wien*

*Juan Luis de Pablo Enríquez Rohen*  
(2016)





**Name:**

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**Date of Birth:**

16 of December of 1971

**Short Description of the Work:**

“Der Adler und die Blume” reflects upon the agony of the world and particularly that one of my country, Mexico. Having forgotten the meaning of important symbols through the loss of our cultural roots, we have ultimately affected the environment and the balance of its habitats and species within.

This piece was carefully made with a multidisciplinary theory: the “JLPER Theory”. This theory connects the disciplines of astronomy, archaeology and philosophy with the art of music through mathematics; a theory that has recently been discovered through the aesthetics of the ancient Mexican pictographs and architecture. The language it recreates through its structural theory (JLPER Theory) mediates between centrality forces of a numeric ‘pseudo tonality’ while it transforms its harmonic and melodic content through the serial distribution of all its elements, which, when added together, they sum up to 365 unities that are analogous to the sidereal calendar. Each of these unities is also analogous to each of the elements of our Solar System, comets, exo-planets and the seven spectral classes of stars. The material is a stellar calendar; one of the most important multidisciplinary discoveries of its kind.

**Artistic and Academic Curriculum:**

Born in Mexico City in the year 1971, Juan Luis de Pablo Enríquez Rohen is author of music compositions in different styles and genera. He is mostly known for his compositions and research related to his multidisciplinary theory: the “JLPER Theory”. Having studied in the practical and theoretical branches of music he has taught music at the *University of Houston*, *Universidad Nacional Autónoma de México*, *UNAM*, *Universidad La Salle*, *Centro Morelense de las Artes*, *CEMA*, *Centro de Creación Musical*, *CENCREM* and the *Escuela Superior de Artes de Yucatán*, *ESAY*.

His works resume an evolution in timbre and style combinations, dramaturgy, expressiveness, imaginary worlds, the liberal arts, treatises in numeric coincidences, archaeo-astro-musicology and his own proportional serialism. He has participated as an original music creator in numerous works for the theater arts scene in Mexico and five of his compositions for large orchestra have had already been premiered by the *Queretaro Symphony Orchestra* while his chamber works continue to be premiered on important theaters of Mexico and the US. Currently, he lives in Yucatan, Mexico, where he presents musical conferences about the recent findings and discoveries made with his multidisciplinary theory.

# Der Adler Und die Blume

## The Eagle and the Flower

A brief note on justification:

It has been over sixteen years that I have been daily observing and reflecting on the counting of the ancient Mexican calendar. During the last days of the Twentieth Century I was instructed by my Aztec Master to follow the days of the calendar and to hold and protect this knowledge, which is the result of centuries of observing the Earth and its behavior through the years and its seasons. Over the course of all these first sixteen years I have learned through the calendar how our Earth is a complex organism but somewhat predictable in its weather and its behavior. A cold science would certainly deny this while a Shaman or a person of knowledge would predict certain patterns and regular manifestations.

Both, the 'eagle' and the 'flower' are two of the most important symbols in ancient Mexican folklore. Both represent two energies that are deeply connected with the wisdom intrinsic to the weather patterns and the Seasons of our planet Earth so deeply imbued in the ancient Mexican knowledge of nature.

The Eagle will always fly when the weather conditions allow for it to do so; for it needs the wind to successfully enjoy the sky and a few or no clouds to avoid the rain and benefit from the Sun. The Eagle devours snakes, which are creatures of the soil and our planet's shallow crust. Snakes in turn, signify all knowledge in the Mexican ancient lore. A Free eagle will yield to the understanding of weather patterns and ultimately to the conservation of all species, flora as well as fauna.

The flower needs the drops of water from the rain and the radiant light of the Sun to function properly, while it depends on the rest of the plant and its roots, for it needs the aliment of soil and the minerals of rocks, which in turn, signify culture and what's been written and understood. A healthy flower will yield to understanding the amount of rainwater from the seasons and ultimately to the development of a healthy fruit.

In Mexican ancient lore the 'flower' is the highest possible step of evolution, while the 'eagle' is one of the most important warriors and defenders of the environment and, in human terms, of all culture. Both, among eighteen other signs in the monthly calendar, are truly important to the stability of the whole civic system and to the understanding of the preparation of the soil, the planting and the harvesting of the sacred crops.

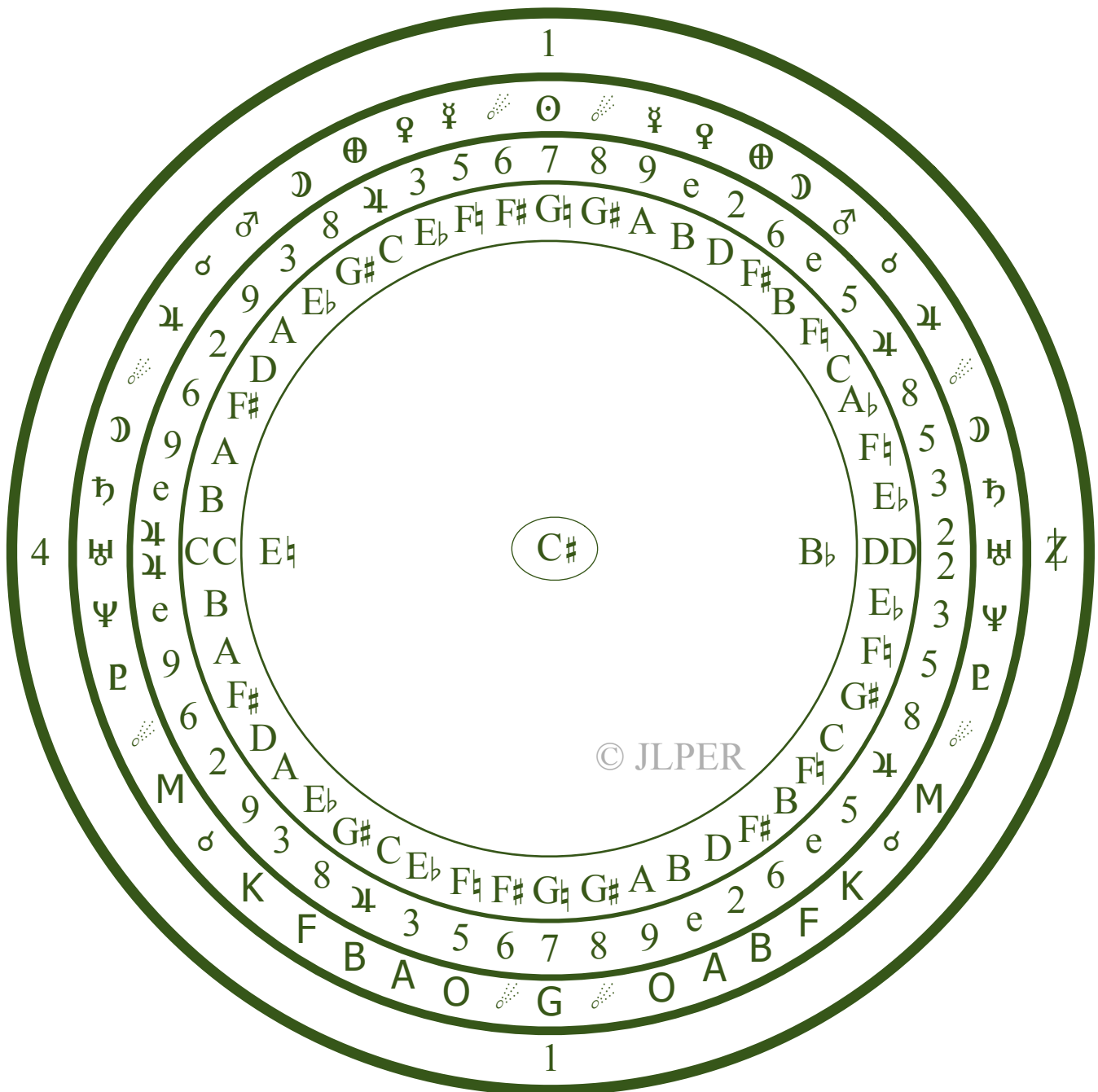
## *Der Adler und die Blume*

*Tlahuitlayollehuilli*

- *JLPER Theory* -

*Juan Luis de Pablo Enríquez Rohen*

(2016)



# Der Adler und die Blume

Für die Pierrot Lunaire Ensemble Wien

Juan Luis de Pablo Enríquez Rohen  
(2016)*Langsam und Mässig* (♩. = 52)

Flöte *mf*

Klarinette in B

Geige *pp*

Violoncello

Klavier *ff* *mf*

Fl. *f* *mf* *Flutterzunge*

B Klar. *p* *mf*

Gge. *mf* pizz. *mf*

Vccl. *f*

Klvr. *ff* *p* *mf*

8va - - -

Fl. (Flutterzunge) *fp*

B Klar. *mf*

Gge. *fp*

Vcll. arco *mf*

Klvr. *f* *mf*

Fl. *f*

B Klar. *f*

Gge.

Vcll. pizz. *mf*

Klvr.

The musical score is for a piece titled "Der Adler und die Blume". It features five instruments: Flute (Fl.), B Clarinet (B Klar.), Oboe (Gge.), Violoncello (Vcll.), and Piano (Klvr.). The score is divided into two systems. The first system includes measures 1 through 4, and the second system includes measures 5 through 8. The Flute part begins with a trill (Flutterzunge) in measure 1, marked *fp*. The B Clarinet and Oboe parts have melodic lines, with the B Clarinet marked *mf* and the Oboe marked *fp*. The Violoncello part has a triplet of eighth notes in measure 3, marked *mf* and *arco*. The Piano part has a triplet of eighth notes in measure 3, marked *mf*, and a triplet of eighth notes in measure 4, marked *f*. The second system includes measures 5 through 8. The Flute part has a triplet of eighth notes in measure 5, marked *f*. The B Clarinet part has a triplet of eighth notes in measure 5, marked *f*. The Oboe part has a triplet of eighth notes in measure 5. The Violoncello part has a triplet of eighth notes in measure 5, marked *mf* and *pizz.*. The Piano part has a triplet of eighth notes in measure 5, marked *f*, and a triplet of eighth notes in measure 6, marked *f*.





7

Fl.

B Klar.

Gge.

Vcll.

Klvr.

8

Fl.

B Klar.

Gge.

Vcll.

Klvr.

9

Fl.

B Klar.

Gge.

Vcll.

Klvr.

11

*mf*

*mf*

pizz.

*mf*

*f*

11

Klvr.

The musical score is for measures 9, 10, and 11. Measures 9 and 10 are marked with a '9' in a box. Measure 11 is marked with an '11'. The score is for a woodwind and string ensemble. The woodwinds include Flute (Fl.), B-flat Clarinet (B Klar.), and Bassoon (Gge.). The strings include Violoncello (Vcll.) and Keyboard (Klvr.). The Flute, B Clarinet, and Bassoon parts are mostly rests in measures 9 and 10, with some activity in measure 11. The Violoncello part has a melodic line starting in measure 9, continuing through measure 10, and then a more active line in measure 11. The Keyboard part has a complex rhythmic pattern in measures 9 and 10, and a more active line in measure 11. Dynamics include *mf* (mezzo-forte) and *f* (forte). The Keyboard part in measure 11 has a 'pizz.' (pizzicato) marking. The score is written in a key with one sharp (F#) and a common time signature (C).

13

Fl. *f*

B Klar.

Gge. *mf*

Vcll. *mf* pizz.

Klvr.

14

Fl.

B Klar.

Gge.

Vcll.

Klvr.

15

Fl.

B Klar.

Gge.

Vcll.

Klvr.

arco

15

Fl.

B Klar.

Gge.

Vcll.

Klvr.

arco

17

19

Fl.

B Klar.

Gge.

Vcll.

Klvr.

*mf*

*espress.*

*p*

22

Fl.

B Klar.

Gge.

Vcll.

Klvr.

*f*

*p*

*mp*

*p*

*fp*

Detailed description: This is a musical score for a chamber ensemble. The score is divided into two systems, measures 19-21 and 22-24. The instruments are Flute (Fl.), B-flat Clarinet (B Klar.), Oboe (Gge.), Violoncello (Vcll.), and Piano (Klvr.). In the first system (measures 19-21), the Flute and B-flat Clarinet have whole rests. The Oboe plays a single note (F#4) in measure 20, marked *espress.* and *p*. The Violoncello has whole rests. The Piano plays a rhythmic accompaniment of eighth and sixteenth notes. In the second system (measures 22-24), the Flute plays a melodic line starting in measure 22, marked *f*. The B-flat Clarinet plays a melodic line starting in measure 23, marked *p* and *mf*. The Oboe plays a melodic line starting in measure 22, marked *p* and *mp*. The Violoncello plays a single note (F#3) in measure 24, marked *fp*. The Piano continues its rhythmic accompaniment.

[illegible]

31

Fl.

B Klar.

Gge.

Vcll.

Klvr.

*f*

*f*

35 *Bestimmt*

Fl.

B Klar.

Gge.

Vcll.

Klvr.

*f*

*mf*

38

Fl.

B Klar.

Gge.

Vcll.

Klvr.

41

Fl.

B Klar.

Gge.

Vcll.

Klvr.



44 46

Fl.

B Klar.

Gge.

Vcll.

Klvr.

*fp*

*ff*

47

Fl.

B Klar.

Gge.

Vcll.

Klvr.

*f*

*mf*

## Der Adler und die Blume

50

Fl.

B Klar.

Gge.

Vcll.

Klvr.

## Entschlossen Träumerisch

53

Fl.

B Klar.

Gge.

Vcll.

Klvr.

58

Fl.

B Klar.

Gge.

Vcll.

Klvr.

67

63

Fl.

B Klar.

Gge.

Vcll.

Klvr.

68

Fl.

B Klar.

*pp* *p* *mp*

Gge.

Vcll.

Klvr.

73

Fl.

B Klar.

*mp* *mp*

Gge.

Vcll.

Klvr.

78

Fl.

B Klar.

Gge.

Vcll.

Klvr.

84

83

Fl.

B Klar.

Gge.

Vcll.

Klvr.

*mp*

*mf*

88

Fl.

B Klar.

Gge.

Vcll.

Klvr.

mp

93

Fl.

B Klar.

Gge.

Vcll.

Klvr.

p

98

Fl.

B Klar.

Gge.

Vcll.

Klvr.

*mp* *mf* *mf* *f*

*p* *mp*

*mp* *mf*

*mf*

103

Fl.

B Klar.

Gge.

Vcll.

Klvr.

*mf* *mf*

108

Fl. *mf*

B Klar. *p sub.*

Gge. *p sub.*

Vcll. *p sub.*

Klvr.

113

Fl. *f* 3 3 3 3

B Klar. *mp* *mf*

Gge. *mp*

Vcll. *mp* *mf*

Klvr. 3 3 3 *f*

Detailed description: This page contains two systems of musical notation for a chamber ensemble. The first system (measures 108-112) features the Flute (Fl.) with a melodic line starting on a half note G4, marked *mf*. The B Clarinet (B Klar.), Gage (Gge.), and Violoncello (Vcll.) provide harmonic support with sustained notes and moving lines, all marked *p sub.*. The Keyboard (Klvr.) part is mostly silent, with a few notes in the bass register. The second system (measures 113-117) shows a more active Flute part with triplets and a forte (*f*) dynamic. The B Clarinet and Violoncello also show more movement, with the B Clarinet marked *mp* and *mf*, and the Violoncello marked *mp* and *mf*. The Keyboard part becomes more prominent with triplets and a forte (*f*) dynamic. The score is written in G major and 4/4 time.



117

*Drohend*

Fl.

B Klar.

Gge.

Vcll.

Klvr.

*mf*

*mf*

*f*

*fp*

*f*

*fp*

Fl.

B Klar.

Gge.

Vcll.

Klvr.

*mf*

*mf*

*fp*

*f*

*fp*

*f*

*fp*

125

Fl.

B Klar.

Gge.

Vcll.

Klvr.

*mf*

*f*

*fp*

129

Fl.

B Klar.

Gge.

Vcll.

Klvr.

*f*

*fp*

*f*

Detailed description: This is a page of a musical score for a symphony, starting at measure 125. The score is arranged in five systems, each containing staves for different instruments. The first system includes Flute (Fl.), B Clarinet (B Klar.), Oboe (Gge.), Violoncello (Vcll.), and Keyboard (Klvr.). The second system includes Flute (Fl.), B Clarinet (B Klar.), Oboe (Gge.), Violoncello (Vcll.), and Keyboard (Klvr.). The third system includes Flute (Fl.), B Clarinet (B Klar.), Oboe (Gge.), Violoncello (Vcll.), and Keyboard (Klvr.). The fourth system includes Flute (Fl.), B Clarinet (B Klar.), Oboe (Gge.), Violoncello (Vcll.), and Keyboard (Klvr.). The fifth system includes Flute (Fl.), B Clarinet (B Klar.), Oboe (Gge.), Violoncello (Vcll.), and Keyboard (Klvr.). The score features various musical notations, including notes, rests, and dynamic markings. The dynamics include *mf* (mezzo-forte), *f* (forte), and *fp* (fortissimo piano). The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The measures are numbered 125, 129, and 133. The score is for a symphony, and the title is 'Der Adler und die Blume'.

133

Fl.

B Klar.

Gge.

Vcll.

Klvr.

137

Fl.

B Klar.

Gge.

Vcll.

Klvr.

*f*

*p*

*mp*

*f*

*fp*

*mf*

*f*

*fp*

*f*

*fp*

Fl. *f*

B Klar. *mf*

Gge.

Vcll.

Klvr. *f fp*

Fl. *f* 3

B Klar. *mf* >

Gge. *f*

Vcll.

Klvr. *f fp*

The musical score is for a piece titled "Der Adler und die Blume". It features five staves: Flute (Fl.), B Clarinet (B Klar.), Gage (Gge.), Violoncello (Vcll.), and Keyboard (Klvr.). The score is divided into two systems. The first system starts at measure 141 and ends at measure 144. The second system starts at measure 145 and ends at measure 148. The Flute part has a dynamic of *f* and a crescendo leading to a fermata. The B Clarinet part has a dynamic of *mf* and a crescendo. The Gage part has a dynamic of *f* and a crescendo. The Violoncello part has a dynamic of *f* and a crescendo. The Keyboard part has a dynamic of *f* and a crescendo. The score includes various musical notations such as notes, rests, slurs, and dynamics.

149

(♩ = ♩) *Langsam und Mässig* (♩. = 52)

Fl.

B Klar.

Gge.

Vcll.

Klvr.

149

*mf*

153

*mf*

*f*

*mf*

*mf*

153

*mf*

153

157

Fl.

B Klar.

Gge.

Vcll.

Klvr.

161

Fl.

B Klar.

Gge.

Vcll.

Klvr.

The musical score is divided into two systems, each containing five staves. The first system (measures 157-160) features a Flute (Fl.) with a melodic line starting at measure 157, marked *f*. The B Clarinet (B Klar.) plays a supporting line, marked *mf* and *f*. The Gage (Gge.) and Violoncello (Vcll.) parts are also present, with the Gage marked *mf*. The Keyboard (Klvr.) provides a rhythmic accompaniment. The second system (measures 161-164) continues the musical themes, with the Flute marked *mf* and *f*, and the B Clarinet marked *mf* and *f*. The Gage is marked *f*, and the Violoncello is marked *f*. The Keyboard continues its accompaniment. The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

Fl. 165 *f*

B Klar. *mp* *mf*

Gge. *mf*

Vcll. *f*

Klvr. 165

Fl. 169 *f*

B Klar. *f*

Gge. *f*

Vcll. *mf*

Klvr. 169

Detailed description: This page contains a musical score for measures 165-172. The score is arranged in two systems. The first system covers measures 165-168, and the second system covers measures 169-172. The instruments are Flute (Fl.), B Clarinet (B Klar.), Oboe (Gge.), Violoncello (Vcll.), and Piano (Klvr.). The key signature has two sharps (F# and C#). The time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (*f*, *mp*, *mf*). The piano part features a complex accompaniment with many sixteenth notes.

173

Fl. *mp* *f*

B Klar. *f*

Gge. *mf* *f*

Vcll. *f*

Klvr.

178 Zart (♩. = 52)

177

Fl. *mf* *pp* *pp* *pp* *pp*

B Klar. *mf* *pp* *pp* *pp* *pp*

Gge. *mf* *pp* *pp* *pp* *pp*

Vcll. *mf* *pp* *pp* *pp* *pp*

Klvr. *p*



182

Fl.

B Klar.

Gge.

Vcll.

Klvr.

187

Fl.

B Klar.

Gge.

Vcll.

Klvr.

Fl. *pp* *pp* *p* *p*<sup>#</sup>

B Klar. *pp* *pp* *p*

Gge. *pp* *pp* *p* *p*

Vcll. *pp* *pp* *p*

Klvr. *mp*

Fl. *pp*

B Klar. *pp*

Gge. *pp*

Vcll.

Klvr.

6/8

6/8

The musical score is divided into two systems. The first system covers measures 192 to 195. It features five staves: Flute (Fl.), B Clarinet (B Klar.), Gage (Gge.), Violoncello (Vcll.), and Keyboard (Klvr.). The Flute and B Clarinet parts have dynamics of *pp* (pianissimo) and *p* (piano). The Gage part has dynamics of *pp* and *p*. The Violoncello part has dynamics of *pp* and *p*. The Keyboard part has a dynamic of *mp* (mezzo-piano). The second system covers measures 196 to 200. It features the same five staves. The Flute and B Clarinet parts have a dynamic of *pp*. The Gage part has a dynamic of *pp*. The Violoncello part is silent. The Keyboard part has a dynamic of *pp*. The time signature changes to 6/8 in measure 196 and remains 6/8 through measure 200.

201

Fl.

B Klar.

Gge.

Vcll.

Klvr.

*Schnell* (♩. = 126)

209

Fl.

B Klar.

Gge.

Vcll.

Klvr.

*Der Adler und die Blume*

214

Fl.

B Klar.

Gge.

Vcll.

Klvr.

219

Fl.

B Klar.

Gge.

Vcll.

Klvr.

*rallentando*

Detailed description: This page contains two systems of musical notation for the piece 'Der Adler und die Blume'. The first system, starting at measure 214, includes staves for Flute (Fl.), B Clarinet (B Klar.), Oboe (Gge.), Violoncello (Vcll.), and Piano (Klvr.). The second system, starting at measure 219, includes staves for Flute (Fl.), B Clarinet (B Klar.), Oboe (Gge.), Violoncello (Vcll.), and Piano (Klvr.). The tempo marking 'rallentando' is placed above the second system. The notation includes various musical symbols such as notes, rests, and dynamic markings.

224

*Schmerzlich* (♩. = 52)

Fl. *mf*

B Klar. *mf*

Gge. *mf*

Vcll. *mf*

Klvr. *mf*

Fl. *mf*

B Klar. *mf*

Gge. *mf*

Vcll. *mf*

Klvr. *mf*

The musical score is divided into two systems, each containing five staves. The instruments are Flute (Fl.), B Clarinet (B Klar.), Gage (Gge.), Violoncello (Vcll.), and Keyboard (Klvr.).

**First System (Measures 234-238):**

- Fl.:** Measures 234-238. Melodic line with slurs and accents.
- B Klar.:** Measures 234-238. Melodic line with slurs and accents.
- Gge.:** Measures 234-238. Melodic line with slurs and accents.
- Vcll.:** Measures 234-238. Melodic line with slurs and accents.
- Klvr.:** Measures 234-238. Accompanying line with slurs and accents.

**Second System (Measures 239-243):**

- Fl.:** Measures 239-243. Melodic line with slurs and accents.
- B Klar.:** Measures 239-243. Melodic line with slurs and accents.
- Gge.:** Measures 239-243. Melodic line with slurs and accents.
- Vcll.:** Measures 239-243. Melodic line with slurs and accents.
- Klvr.:** Measures 239-243. Accompanying line with slurs and accents. Measure 239 includes a right-hand (R.H.) part.

*accelerando*

Fl.

B Klar.

Gge.

Vcll.

Klvr.

Fl.

B Klar.

Gge.

Vcll.

Klvr.

## Der Adler und die Blume

Phasen (♩. = 66)

The musical score is divided into two systems, each covering measures 254 to 259. The instruments are Flute (Fl.), B-flat Clarinet (B Klar.), Oboe (Gge.), Violoncello (Vcll.), and Piano (Klvr.).

**System 1 (Measures 254-259):**

- Fl.**: Measures 254-259. Notes: G4 (254), F#4 (255), E4 (256), D4 (257), C4 (258), B3 (259). Slurs connect measures 254-255, 255-256, 256-257, 257-258, and 258-259.
- B Klar.**: Measures 254-259. Notes: G4 (254), F#4 (255), E4 (256), D4 (257), C4 (258), B3 (259). Slurs connect measures 254-255, 255-256, 256-257, 257-258, and 258-259.
- Gge.**: Measures 254-259. Notes: G4 (254), F#4 (255), E4 (256), D4 (257), C4 (258), B3 (259). Slurs connect measures 254-255, 255-256, 256-257, 257-258, and 258-259.
- Vcll.**: Measures 254-259. Notes: G4 (254), F#4 (255), E4 (256), D4 (257), C4 (258), B3 (259). Slurs connect measures 254-255, 255-256, 256-257, 257-258, and 258-259.
- Klvr.**: Measures 254-259. Notes: G4 (254), F#4 (255), E4 (256), D4 (257), C4 (258), B3 (259). Slurs connect measures 254-255, 255-256, 256-257, 257-258, and 258-259.

**System 2 (Measures 259-264):**

- Fl.**: Measures 259-264. Notes: G4 (259), F#4 (260), E4 (261), D4 (262), C4 (263), B3 (264). Slurs connect measures 259-260, 260-261, 261-262, 262-263, and 263-264.
- B Klar.**: Measures 259-264. Notes: G4 (259), F#4 (260), E4 (261), D4 (262), C4 (263), B3 (264). Slurs connect measures 259-260, 260-261, 261-262, 262-263, and 263-264.
- Gge.**: Measures 259-264. Notes: G4 (259), F#4 (260), E4 (261), D4 (262), C4 (263), B3 (264). Slurs connect measures 259-260, 260-261, 261-262, 262-263, and 263-264.
- Vcll.**: Measures 259-264. Notes: G4 (259), F#4 (260), E4 (261), D4 (262), C4 (263), B3 (264). Slurs connect measures 259-260, 260-261, 261-262, 262-263, and 263-264.
- Klvr.**: Measures 259-264. Notes: G4 (259), F#4 (260), E4 (261), D4 (262), C4 (263), B3 (264). Slurs connect measures 259-260, 260-261, 261-262, 262-263, and 263-264.



264 *Allegretto fugatto* (♩ = c. 104)

Fl. *f*

B Klar. *f*

Gge. *f*

Vcll. *f*

Klvr. *mf*

264

265

266

Red.

Fl.

B Klar.

Gge.

Vcll.

Klvr.

267

268

269

Fl.

B Klar.

Gge.

Vcll.

Klvr.

273

274

275

The image shows a musical score for measures 273, 274, and 275. The instruments are Flute (Fl.), B Clarinet (B Klar.), Oboe (Gge.), Violoncello (Vcll.), and Keyboard (Klvr.). The Flute, Oboe, and Violoncello parts are active, while the B Clarinet and Keyboard parts are silent. The Flute part features a melodic line with various ornaments and a key signature change to B-flat major in measure 275. The Oboe and Violoncello parts provide harmonic support with chords and moving lines. The B Clarinet part is silent, and the Keyboard part is also silent.

276

Fl.

B Klar.

Gge.

Vcll.

Klvr.

279

Fl.

B Klar.

Gge.

Vcll.

Klvr.

## Der Adler und die Blume

282 284

Fl.

B Klar.

Gge.

Vcll.

Klvr.

pizz.

*p*

285

Fl.

B Klar.

Gge.

Vcll.

Klvr.

pizz.

*p*

[illegible]

294

Fl.

B Klar.

Gge.

Vcll.

Klvr.

*f*

*f*

*f*

*f*

297

Fl.

B Klar.

Gge.

Vcll.

Klvr.

*f*

*f*

*f*

*f*

## 42

304

303 304

Fl.

B Klar.

Gge.

Vcll.

Klvr.

*f* *ff* *sf*

*p* *pp*

5

Fl. 306

B Klar. 306

Gge. 306

Vcll. 306

Klvr. 306

Fl. 309

B Klar. 309

Gge. 309

Vcll. 309

Klvr. 309

The musical score is written for a woodwind and string ensemble. It begins at measure 306. The Flute (Fl.) and B Clarinet (B Klar.) parts start with a whole note, then move to a half note in measure 307, and a quarter note in measure 308. The Gage (Gge.) and Violoncello (Vcll.) parts start with a half note, then move to a whole note in measure 307, and a half note in measure 308. The Keyboard (Klvr.) part starts with a half note, then moves to a whole note in measure 307, and a half note in measure 308. The score includes dynamic markings: *pp* (pianissimo), *p* (piano), and *f* (forte). The Flute and B Clarinet parts have a crescendo from *pp* to *p* in measure 307, and a fortissimo (*f*) in measure 308. The Gage and Violoncello parts have a crescendo from *pp* to *p* in measure 307, and a fortissimo (*f*) in measure 308. The Keyboard part has a crescendo from *pp* to *p* in measure 307, and a fortissimo (*f*) in measure 308. The score continues to measure 309, where the Flute and B Clarinet parts have a half note, then a quarter note in measure 310, and a half note in measure 311. The Gage and Violoncello parts have a half note, then a quarter note in measure 310, and a half note in measure 311. The Keyboard part has a half note, then a quarter note in measure 310, and a half note in measure 311. The score includes dynamic markings: *p* (piano), *f* (forte), and *mp* (mezzo-piano). The Flute and B Clarinet parts have a crescendo from *p* to *f* in measure 310, and a fortissimo (*f*) in measure 311. The Gage and Violoncello parts have a crescendo from *pp* to *mp* in measure 310, and a fortissimo (*f*) in measure 311. The Keyboard part has a crescendo from *pp* to *mp* in measure 310, and a fortissimo (*f*) in measure 311.



*Anhang* (♩ = 126)

315

Fl.

*mf* *f*

B Klar.

*mf* *f*

Gge.

*mf* *f*

Vcll.

*mf* *f*

Klvr.

*mf* *f*

5

*Aufgeregt**Der Adler und die Blume*

317

Fl. *f*

B Klar. *f*

Gge. *f*

Vcll. *f*

Klvr. *mf*

Red.

319

Fl.

B Klar.

Gge.

Vcll.

Klvr.

321

Fl.

B Klar.

Gge.

Vcll.

Klvr.

323

Fl.

B Klar.

Gge.

Vcll.

Klvr.

*Der Adler und die Blume*  
*poco accelerando*

325

Fl.

B Klar.

Gge.

Vcll.

Klvr.

327

Fl.

B Klar.

Gge.

Vcll.

Klvr.

Fl. 329 *Flutterzunge* *fp* *a tempo* *f*

B Klar. 329 *Flutterzunge* *fp* *f*

Gge. 329 *fp* *f*

Vcll. 329 *fp* *f*

Klvr. 329 \*

Fl. 331 *fp* *f* *fp* *f*

B Klar. 331 *fp* *f* *fp* *f*

Gge. 331 *fp* *f* *fp* *f*

Vcll. 331 *fp* *f* *fp* *f*

Klvr. 331 *ff*